

Generation gap

Country-music veteran and relative newcomer mix voices for radio hit.

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SECTION **C**

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Talk show has star really cooking

Culinary diva Ray expands her reach

By MICHAEL HILL
THE ASSOCIATED PRESS

LAKE LUZERNE, N.Y.

Rachael Ray makes lousy coffee. She doesn't bake too well either. It's all the measuring. It clashes with her beat-the-clock cooking style.

"I can never remember if it's one heaping, or two little or two big, or whatever," she says.

As Food Network viewers know, Rachael Ray is all about speed: a dash of salt and a splash of E.V.O.O. (extra-virgin olive oil in Rachael speak) heaped with liberal dollops of personal anecdotes that have made her one of the most ubiquitous cooks in America.

Even a simple lunch in her Adirondack cabin is served with a hubbub. As her husband, mother and pit bull, Isaboo, sidle by in the surprisingly cramped kitchen, she nukes meat loaf with barbecue sauce in the microwave while nibbling on green beans.

All the while, she stands and talks about plans to drive to Montreal for a photo shoot, stopping only a second to savor a forkful of her handiwork.

"Mmmm. That's good!"

At 37, Ray pretty much dominates the middlebrow culinary space between Wolfgang Puck and Chef Boyardee.

Her quick-and-easy meals are perfect for guys trying to impress their dates and for working moms. Now she's preparing — surprise! — to speed things up.

With a million-plus best seller, "Rachael Ray 365: No Repeats," her cooking shows and her new Every Day With Rachael Ray magazine, she is planning to edge out beyond the realm of Emeril and into Oprah territory with her own daytime talk show.

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AP PHOTO

Critics have called Food Network star Rachael Ray inept in the culinary arts, but Ray isn't crying foul. Her many TV shows and book deals don't leave time to fret over naysayers.

Singles, couples jazzing up their night life with decades-old dance



STAFF PHOTOS BY MATT DOOLEY/mootley@thejournalnet.com

Joe Miller, left, and Elizabeth Ferguson swing dance during a Friday-night dance. Two dances a month are hosted in the ballroom at the Indianapolis venue.

Getting in the swing of things

BY ANNETTE JONES

Swing dancing remains popular, at least on the south side of Indianapolis. More than 200 people gathered at a near-downtown ballroom on a recent Friday night, proving that the pastime, popular in the 1930s and '40s, is still shaking.

An hour before twice-a-month swing dancing begins at the Fountain Square Theatre on Prospect Street, couples surround the large dance floor for an hour of lessons to recorded music before a band plays.

While the Tim Brickley Quintet sets up on stage, couples take to the floor: men and women, girls and girls, it doesn't matter. They come to dance.

A group of women may be talking when a man approaches and extends his hand as an invitation for one of them to join him on the dance floor. No words have to be spoken.

"I can meet 20 new people in one night," said Lisa Boyles of Indianapolis. "It's like courting without courting."

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Lisa Boyles of Indianapolis, a swing dancer

Steven Hollingsworth and Callie Burk do a dip during a swing dance in Indianapolis. A live band plays during the bi-monthly events at Fountain Square Theatre. Admission is \$12 with an hourlong lesson or \$10 without.



IF YOU GO

Friday night swing dance

Where: Fountain Square Theatre, 1105 Prospect St., Indianapolis

When: Second and fourth Friday of each month, unless the facility is booked for a private event. Lessons are from 7:30 to 8:30 p.m.; dancing is from 8:30 to 11:30 p.m.

How to get there: From Interstate 65 North, take Prospect/Morris Street Exit 110A. Turn right onto Morris Street. Turn left on Shelby Street. The venue is on the corner.

Admission: \$12 at 7:30 p.m., \$10 at 8:30 p.m.

Information: 686-6010, Ext. 407, or fountainssquareindy.com

INSIDE

Shake a leg at other Indianapolis dancing venues. See Page C5.



AP PHOTO

Ali (Jordana Brewster, left) inspects Jake (James Franco) in "Annapolis." The movie opens Friday.

Boxing backdrop for Navy movie

James Franco bulks up for role in 'Annapolis'

By CHRISTY LEMIRE
THE ASSOCIATED PRESS

The location is the U.S. Naval Academy, but you've been to "Annapolis" before.

This rousing, crowd-pleasing drama crams in every underdog cliché, as well as every boxing-movie cliché and military-movie cliché.

James Franco stars as Jake Huard, an unlikely Annapolis freshman who comes from a blue-collar background where no one expects him to succeed, not his friends or the stoic father who never showed him any love, and especially not himself.

As he and his classmates go through the requisite training and hazing — in the middle of the night, in the pouring rain — Jake brings everyone else down.

The one thing he can do, though, is fight (how's that for a heavy-handed metaphor?), which allows him to square off against his demanding commanding officer (Tyrese Gibson).

Franco, who won a Golden Globe four years ago for playing James Dean in a TV movie, bulked up for this role but keeps the same look on his face.

He has solid chemistry with Vicellous Shannon as his struggling, overweight roommate and Donnie Wahlberg as the lieutenant commander who becomes his fight trainer.

The music swells at the right moments, cuing us to feel inspired, sympathetic, etc. But it completely smothers The Big Showdown between Huard and Gibson's hard-driving Matt Cole.

Whether or not Jake comes out the winner when the final bell has rung — you guessed it — there are no losers here.

MOVIE REVIEW

'Annapolis'

• **Rating:** PG-13 for some violence, sexual content and language
• **Stars:** Two out of four

Toby Keith talks politics, patriotism and entertaining troops in Middle East

Country music's renegade and hero of red-state fans voted for Clinton twice

By ERNEST A. JASMIN
TACOMA (WASH.) NEWS TRIBUNE

Toby Keith did not exist to a large chunk of the country before 2002. For anyone who has been in a coma the past four years, that's when Keith became a household name thanks greatly to the controversy surrounding hit "Courtesy of the Red, White and Blue (Angry American)," his reaction to the terrorist attacks of Sept. 11.

Fans called it patriotic. Critics (including the author of this story) called it simplistic jingoism.

Since its release, Keith has been known as the "we'll put a boot in your (behind) guy," the tough-talkin' poster boy for patriotic country anthems. (And the Ford truck guy.)

Of course, diehard country fans know there is more to the man, who has been



AP PHOTO

Country singer Toby Keith performs for U.S. troops at Forward Operating Base Camp Danger in Tikrit, Iraq, in May. Keith has also entertained soldiers in Afghanistan.

a bona fide hit maker since he called for "A Little Less Talk and a Lot More Action" back in 1993.

Keith himself called from his Okla-

homa ranch to reinforce that notion. Here are excerpts from the interview: **Tacoma News Tribune: Tired of talking about "Courtesy of the Red, White & Blue"?**

Toby Keith: Nah. I don't ever get tired of supportin' my guys. The crazy thing about all of this is I probably got 30 No. 1 singles and sold 27 million records. That's leavin' a big mark behind.

I have only one political song in that whole 15 albums. And it was No. 1 for one week. I've got six or seven records that have been at least four, five or six weeks on the charts.

We've accomplished so much more and then I get painted with the brush (that) if it wouldn't have been for that song he wouldn't be where he (is) at. I'd already sold 11 or 12 million before that song come out, know what I mean.

It's usually somebody who hasn't done their homework just goin' ahead and throwin' it up there.

(He recalls a magazine listing of highest grossing concerts with the qualifier "mostly in the red states" beside his name.) That's real easy to throw that on there, but if you were selling nationwide door to door doughnuts, wouldn't most of 'em be sold in the red states considerin' it's four to one? Most of the country was red, know what I mean?

The irony of this whole thing is that

most of my gross came from the blue states.

TNT: So you're kind of glad people have moved on from focusing on the one song. Is there a part of your songwriting that you think people can appreciate more now that they've moved on?

TK: Nah, the real fans never did get glued to that. The real fans took everything song to song. That's the core that I'm after. That's my audience. And that's the only one I please.

When I've got a guy at Rolling Stone or the LA Times or some New York paper or something ripping me on some stuff like that you can't fight all those fights. And they don't have enough information to assume anything about you. You know, they fire at you. That's part of bein' successful.

I'll never be ashamed of that song. That song was written about 9/11 and the Taliban and al-Qaida. That had nothing to do with the Iraq war. I got lumped in with that.

There's nothing I can do about that. I'm not gonna run around and try to put

(SEE KEITH, PAGE C6)